THE REVEILLE

DEVOTED TO THE BANJO MANDOLIN & GUITAR

VOL. 1. SAN FRANCISCO, CAL., NOVEMBER-DECEMBER, 1897 No. 1.

Farland's Concert.

ALFRED A. FARLAND made his debut in concert in the Academy of Music, Philadelphia, January 14, 1893, on which occasion he astonished an audience of over 3,000 persons by rendering Mendelssohn's Violin Concerto on the banjo. Since that time he has given concerts and recitals throughout the length and breadth of this country, meeting with complete success in all kinds of places, from the smallest towns to the largest cities, notwithstanding the fact that his announcements were ridiculed and that his audiences were composed largely of skeptics. He has repeatedly been ranked with such artists as Paderewski, Ysaye and others, and his work pronounced even more wonderful than theirs.

Mr. Farland made the West a professional visitthree years ago, giving concerts in San Francisco, Oakland, Los Angeles, and other large cities on the Coast, and his wonderful execution on the banjo was a revelation to all who heard him. He now returns to make another tour of the western cities, and will play in San Francisco on the 9th of December, and from current reports we may expect his former success to be eclipsed as he has added three years of constant concert work to his skill.

ALFRED A. FARLAND.

Instead of the bang and twang which many people associate with the banjo, he produces from it exquisitely beautiful music, which touches the hearts of all (regardless of their predilections) and which is entirely beyond the conception of those who have not heard him. He stands absolutely first and alone in his line, and is, perhaps, the only virtuoso living who can claim the distinction of having it universally conceded that in the whole world there is not nor ever has been his equal.

Together with the marked improvment in the quality of the banjo of today, Mr. Farland's playing has proved a wonderful incentive to concert work on the banjo. Since his flattering reception at the Academy of Music, Philadelphia, he has arranged and published several of the most popular works which he plays, and many copies have been sold and are in the hands of amateurs and professionals also, who are working and striving to reach a point of attainment equal to Farland. The increasing number of concert soloists shows they are succeeding, for

what has been done can be done again. But there is always room for improvement, and we hope every banjoist, who is worthy the name, will not fail to take advantage of Mr. Farland's visit here and attend his concert.

Mr. Farland does not use a thousand dollar banjo to produce the classical works which he performs, but all his playing is done on a modern S. S. Stewart Special Thoroughbred banjo, 10½ inch head and 19 inch neck, tuned to D. These proportions he has adopted as the most suitable for concert work, and his rendition of the works of the old masters sustains his judgment on that point.

Wherever Mr. Farland has given recitals his press notices have been of the highest order, nor do they overestimate the real merit of his performances.

Mr. R. T. Ross has removed his guitar studio from the Donohoe Building, 1170 Market street, to 609 Post street.

Prof. Chas. F. Graeber has closed contracts with Mr. Alfred A. Farland, the banjoist, for dates at Oakland and San Jose.

Messrs. Geo. T. Morey and R. T. Ross have entertained the visitors to the Emporium music department with some fine banjo and guitar duets lately.

Mr. G. T. Morey, the banjo and mandolin instructor at the Emporium, has opened a studio at 609 Post street, for the accommodation of his numerous evening pupils. He has also recently organized a banjo and guitar club, consisting of two banjorines, 1st and 2d banjos, and two guitars. Some good music is expected in the near future.

Mr. C. S. DeLano, the enterprising banjoist of Los Angeles, and the inventor and manufacturer of the Elite Tail Piece, is receiving much praise for his article. It is surely a practical contrivance, and any banjoist who is up to date will readily see the advantages of such a tail piece. One special feature we note in using them is the extra length of string it gives back of the bridge, allowing more elasticity and making the work easier in long and difficult passages.

The Church Soprano.

There was a young girl in the choir
Whose voice rose hoir and hoir,
Till it reached such a height
It was clear out of sight,
And they found it next day in the spoir.

—*Detroit Free Press.*

Coast News.

Mr. Alfred A. Farland, the banjoist, will be accompanied on the piano by R. Fletcher Tilton.

Mays and Hunter, the banjoists who played an engagement at the Orpheum last summer, have been making a tour abroad with very favorable results.

The testimonial concert tendered Prof. J. Sancho, by his pupils, on November 23d, was a grand success. They were assisted by a chorus of young ladies, Flores de Espana, under the direction of Prof. S. Arrillaga; the La Grialda and El Turia Mandolin clubs; Miss Susie M. Blair, violinist; Miss E. E. Henderson, soprano; and Mr. J. A. Snook, basso. The Andalusian Serenaders made their first appearance in characteristic costume.

The St. Helena Mandolin and Guitar Club are getting in some good work this fall. The boys are planning for a grand minstrel show to take place in the near future. The club is comparatively a new organization, and, under the efficient directorship of Mr. Frank Sigwald, is working up a good repertoire of popular music. The instrumentation of the club is as follows: F. Sigwald and A. Borla, 1st mandolins; Joe Galewsky, Ed Graf, Leo H. Martin, 2d mandolins; Oscar Alstrom, Oliver Mixon, Paul Osborne and Norman Youngs, guitars.

A. A. Farland, the phenomenal banjoist, started upon his western tour October 28th, and has been filling dates all along the line with his usual success. His dates for December and January are as follows:

Albany, Or. - -	December 4th
Sacramento, Cal. -	" 7th
San Francisco, Cal. -	" 9th
Oakland, Cal. -	" 10th
San Jose, Cal. -	" 11th
Salinas, Cal. -	" 13th
Fresno, Cal. - -	" 15th
Santa Barbara, Cal.	" 17th
Los Angeles, Cal. -	" 21st
El Paso, Texas -	January 3rd
Corsicana, Texas -	" 6th
Dallas, Texas - -	" 7th
Fort Worth, Texas	Jan. 8th or 10th
Greenville, Texas -	Jan. 10th or 11th

The Irving Institute Mandolin Club gave a concert November 3d, under the direction of Prof. S. Adelstein, which was well attended. The ladies are doing good work, and show the result of Prof. Adelstein's efficient instruction.

Alfred A. Farland will give one of his famous banjo recitals at the Y. M. C. A. Auditorium, Los Angeles, on Tuesday evening, December 21st, assisted by Mr. C. S. DeLano's Guitar, Banjo and Mandolin Club, and Miss Maud Willis, recitationist. The usual success of all participants is expected.

For want of space, it becomes necessary for us to lay over until next issue an instrumental solo for the banjo, by G. T. Morey, also a guitar selection, by R. T. Ross, two original compositions by the above San Francisco teachers. However, we can promise our readers something good in the above arrangements.

Prof. M. Kolander's mandolin, guitar and banjo orchestra gave their first recital of the season at Koh er & Chase's hall, Tuesday evening, October 12th. Mr. Kolander has a large orchestra, which rehearses at his studio every Tuesday evening, and their repertoire contains many popular and classical pieces. The following was the program rendered:

Mandolin, Guitar and Banjo Orchestra
(a) Miserere from Trovatore
(b) Under the Double Eagle March
(c) Cecilia March
Baritone Solo, "Mother's Farewell Blessing" - Mr. J. P. Grodjens
Selection, Mandolin and Guitar Sextette
Mr. M. Kraus Miss F. Wittenberger
Miss L. Kutscher Miss M. Schlagi
Prof. and Mrs. Kolander
Comic Songs, (banjo acc.) Mr. Thos. Bell
(a) Wrong Married Wright
(b) Irish Christehing
Guitar Solos, - Mr. Frank Mayers
(a) Then You'll Remember Me, Var.
(b) When the Swallows Homeward Fly
Soprano Solo, "The Trout" -
- - Miss Lizzie Kutscher
Banjo Selections.
(a) Normandie March
(b) Washington Post March
Prof and Mrs. Kolander, Thos. Bell

Those wishing to insert music plates in The Reveille can make arrangements by addressing the publisher of The Reveille, 145-147 Phelan Bldg., San Francisco, Cal.

A good attractive ad in The Reveille will well pay any enterprising teacher of the banjo, mandolin or guitar.

Chas. F. Graeber.

Prof. Charles F. Graeber, through whose enterprise and energy Mr. Farland again visits us, began teaching in this city in the year 1885, and now has a class of seventy-five pupils, members of the best families in the city. The professor's ability as an instructor on string instruments is unsurpassed. Each Monday night he gives a concert for the benefit of his pupils, the result of which has been to arouse their enthusiasm and assist them in becoming proficient. Once a year also he gives a general concert whichis attended by all lovers of music. The professor was born in Newark, New Jersey, and received his musical education in the Fast.

Prof. Graeber's sixth annual concert was given in Native Sons' Hall last May and was well attended. His studio is located at 634 Post street, where he can be consulted at all times.

The banjo, mandolin and guitar club, under Prof. Graeber's direction, will assist in Mr. Farland's concert on the 9th inst.

The banjo, mandolin and guitar were recognized publicly as legitimate musical instruments, for the first time, by a national organization of musicians at the convention of the Music Teachers National Association, which was held in New York, June 24th to 28th, 1897. This is a very encouraging outlook for the future, and at the present time the value of such recognition cannot be estimated. Heretofore the banjo, mandolin and guitar have been more or less tabooed, especially when compared to orchestral instruments. But when we hear of Farland's playing sacred music on his banjo, in place of the usual church choir, as he did recently, we must acknowledge the prejudice is certainly being fast overcome. We sincerely hope that this admission into the Music Teachers National Association will give these instruments a new impetus.

The eleventh concert given by C. S. DeLano's Guitar, Banjo and Mandolin Club, in the Blanchard-Fitzgerald Music Hall, Los Angeles, was well received, as usual. The club was assisted by Miss Estelle Catherine Heartt, contralto, and Prof. G. A. Hough, recitationist. Following is the program rendered:

CHAS. F. GRAEBER.

OVERTURE, "The Wanderer, *Amsden*
Guitars, Banjos and Mandolins
AEOLIAN HARP SOUNDS, - *Pomeroy*
Mandolins and Guitars
"ONLY IN DREAMS" - - - *DeKoven*
Miss Estelle Catherine Heartt
FLOWER SONG - - - - *Lange*
Mesdames C. S. DeLano, J. Abel,
L. Nelson, Miss Maude Hill
"SERENADE BADINE" - *Gabriel Marie*
Paul C. Brown
CHEVALIER GALOP (Banjos) - *Grover*
Mrs. J. Abel, Messrs. F. S. Gerrish,
C. S. DeLano, Guy Hill
STORY TELLFR WALTZES - *Farrand*
Mandolins and Guitars
a "THE PAUPER'S STORY" - *Simms*
b "SEEIN' THINGS" - - - *Field*
G. A. Hough
GRAND CONCERT GALOP - - *DeLano*
C. S. DeLano
CHINESE PICNIC - - - *St George*
Guitars, Banjos and Mandolins
BALLAD, "Love's Recall" - - -
- - - - *Frederick Stevenson*
Miss Estelle Catherine Heartt
OVERTURE. "Enchantment" *Hermann*
Mrs. C. S. Delano, Miss Maude Hill,
Messrs. Brown, Monlux, DeLano

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The Pacific Coast Sheet Music Board's efforts in setablishing a uniform rate on all standard works of sheet music, music books etc., are meeting with favor In response to circulars sent to the numerous dealers in all parts of the United States, several encouraging communications have been received, and a number have agreed to unite in the framing of a uniform discount to teachers and pupils respectively. At their last meeting, Mr. Armstrong secretary of the Board was instructed to frame another circular and mail to all the trade musical journals for publication throughout the United States, touching upon the subject more emphatically. We hope the desired result will be fully realized in the near future.

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We shall be pleased to chronicle matters of interest pertaining to the Banjo, Mandolin and Guitar and items of musical intelligence will be welcomed from every source, and we will esteem it an especial favor if we receive marked copies of local papers containing reports of concerts, entertainments, etc., where the above instruments are represented.

NOVEMBER-DECEMBER, 1897.

With this issue, THE REVEILLE extends greeting to the friends of the banjo, mandolin, and guitar,—teachers, dealers, and players, both professional and amateur. There are a number of good Eastern journals, but none published on the Pacific Coast representing the small instruments; and we believe there is a need for some organ to foster the interest in these lines, to keep in touch with the outside world, and to arouse, if possible, to a greater degree of perfection our own talent. We have plenty of good talent, too, in the West, which, for lack of a suitable medium, has not been heard of professionally to any great extent. There are a good many banjo, mandolin, and guitar clubs organized, some of them doing very creditable work; and it will be our aim to stimulate to greater activity the recognition of these instruments. Our columns will always be open for any communications of general interest along these lines, and for all items of news in the banjo, mandolin and guitar world, both local and foreign. We aim to have a bright, newsy, independent journal, and ask your hearty co-operation in making it a success. THE REVEILLE will be issued bi-monthly and will contain both news and music, compositions from Pacific Coast musicians being given a preference. The subscription price is fifty cents per year—within the reach of all—and we hope to make every issue well worth the yearly subscription price.

Mr. C. S. DeLano has kindly consented to be our Southern representative, and any correspondence left in his charge will reach us safely, for publication. His address is 356 S. Broadway, Los Angeles, Cal., and all banjo, mandolin, and guitar players in that section will kindly take note of all concerts, recitals, etc., of interest, and hand them in to Mr. DeLano.

Through the courtesy of Mr. Armstrong, of the Model Music Store, we publish, in this issue, the song and chorus, "Rastus," by Louis W. Jones, arranged for banjo accompaniment by Harry L. Hastings, one of our local banjoists. We hope to hear from others from time to time.

The teaching season is at its best now and all teachers should try to stretch a point by giving a recital or concert some time during the winter months, thereby bringing the banjo, mandolin and guitar before the public and awakening a new interest in these instruments.

We are in receipt of a copy of The Chicago Trio, a new publication devoted to the interests of the banjo, mandolin, and guitar, issued by the J. E. Henning Music Co., of Chicago. It is a newsy sheet, and we hope it will thrive and lend a hand in the good work.

No. 103 of S. S. Stewart's Banjo and Guitar Journal just received, 32 pages and cover. It is full of good things for the banjo, mandolin and guitar players, the music for this issue being contributed by Paul Fno and E. H. Frey.

Those who are interested in the mandolin will probably be treated to some very fine music on that instrument should Mr. Valentine Abt succeed in visiting our city in the near future, as he is arranging to do.

The 9th of December will be the event of the season in the banjo realm and we hope all will unite in making it a rousing success.

Literary articles of an instructive nature, bearing upon the banjo, mandolin or guitar, will be especially welcomed, and teachers writing matter of this kind will find it to their interest to send their manuscript to us.

The song and chorus published in this issue, entitled "Rastus," can be procured in sheet music form at the Model Music Store.

Any person sending us, at one time, six subscribers to THE REVEILLE will receive a year's subscription free.

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A New Firm.

January 1, 1898, the business firms of S. S. Stewart, banjo manufacturer and music publisher, and George Bauer, mandolin and guitar manufacturer and importer, will be consolidated into one firm, under the name of "Stewart & Bauer." The manufactory and store will be removed from 222-223 Church street, Philadelphia, Pa., to 1410-12 North 6th street, where the celebrated S. S. Stewart banjos, concert guitars and mandolins, and the George Bauer mandolins and guitars will continue to be manufactured. The music publishing department, together with the salesrooms, will be located at 1016 Chestnut street, where the publication of Stewart's Banjo and Guitar Journal will be continued by Stewart and Bauer. The above instruments are strictly first-class, and Stewart's Banjo and Guitar Journal has always been a welcome visitor to all who have availed themselves of its contents, and cared to keep up to date. May continued prosperity await the new firm is the wish of THE REVEILLE

Mr. Samuel Adelstein, mandolin and lute soloist, is to assist at a testimonial concert tendered Dr. Arthur T. Regensburger, prior to his departure for Alaska, at Sherman & Clay's Hall, Wednesday evening, December 8th.

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A Hint to Clubs.

As the concert season opens, the redjustment and organization of many new clubs is noticed, and each year shows a marked improvement in the quality of the work done. A few suggestions may not be out of place, however.

In the organization of a club, where one must utilize such material as is available, it is sometimes difficult to arrange a satisfactory instrumentation, especially where banjos take the lead. To an inexperienced club, we would recommend a perusal of the treatise on Banjo Orchestra Music, by T. J. Armstrong. His experience in organizing and conducting both large and small clubs has given him abundant opportunity to judge of the most effective arrangement. In the mandolin and guitar clubs the question is simpler, as the instrumentation is not so varied. Every month increases the list of music published for clubs, much of it very good, and it were better to use the arrangements as published than attempt to rearrange. Beware of introducing outside instruments without a full and thorough knowledge of harmony, as the result may not be pleasing.

While the general improvement in club playing is very marked, there is still much to be desired, in the generality of clubs, in that fine finish of execution. We speak particularly now of the banjo clubs, as the existing prejudice against the banjo does not seem to hold against the mandolin or guitar. It is a lack of expression, mainly, which makes it so hard to convince a violinist, or other musician, of the possibilities of the banjo. Many players, and even teachers, who otherwise execute well, seem to ignore entirely the phrasing and the expression marks. With the systems of fingering advanced by Farland and Gregory, there can be no difficulty about the technique, with a reasonable amount of practice. But to gain that fine effect, which constitutes a really artistic rendering, more attention should be paid to *pp* and *ppp*. The tendency seems, in the effort to produce a clear tone, to pick too hard. The banjo, as now produced, is capable of soft tones and also of being forced for a *forte* passage. And it is the strict observance of these effects, uniformly, by the club, which will make the finished performance.

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